

SCENES FROM GABRILIM

BY

IAN BOSWELL

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Chairperson, Kip Haaheim

James Barnes

Alicia Levin

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The Thesis Committee for IAN BOSWELL
certifies that this is the approved version of the following thesis:

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ABSTRACT

Scenes from Gabrilim is an orchestral tone poem inspired by my friend Emily Cohen's novel, working title *Gabrilim*. The story is set in a fantasy world with strong ancient-Hebraic influences. It follows the courses of several main characters as they grow, interact, experience different cultures and ultimately reform their society. In *Scenes from Gabrilim*, I have associated certain melodies, chord progressions, and leitmotifs with characters, places, and events in the story. In Cohen's novel, Gabrilim's culture is made-up, but inspired by ancient Hebrew society. I have reflected this in the music by absorbing the musical style of Jewish cantoring and ancient Hebrew chant and then making up my own melodies inspired by that style. Each of the main characters has a recurring theme that draws from this ancient musical heritage while also reflecting the character's personality and the fantasy aspect of the novel.

Characters

Loridun (theme first appears in m.20): Benyamin and Sage's uncle, exiled decades ago for the murder of his brother. Misunderstood and defiant, he hopes to change the social structure of the conservative city-state Gabrilim, making it more egalitarian.

Benyamin (m.59): a youth of Gabrilim set to become the next headmaster at the school of the Gift (the supernatural force that select Gabrilimites have an aptitude for).

Sage (m.67): his twin sister, a boisterous and strong-willed young woman with whom Benyamin shares a telepathic bond.

Dora (m.90): Benyamin and Sage's mother; Loridun's sister. An embodiment of unconditional love and a desire to understand and make amends.

Halidorn (m.154): Dora's husband, the twins' father. An embodiment of Gabrilim's traditions and heritage that stretch back centuries.

Instrumentation

- 2 Flutes
- 2 Oboes
- 2 Clarinets (2nd doubles on Bass Clarinet)
- 2 Bassoons
- 4 Horns
- 2 Trumpets in C
- 2 Trombones
- Bass Trombone
- Tuba
- 3 Percussion
 - 1: Timpani
 - 2: Crotales, tubular bells, wood blocks
 - 3: Suspended cymbal, crash cymbals, tam tam, bass drum, wind chimes
- Harp
- Violin 1 and 2
- Viola
- Violoncello
- Double Bass

SCENES FROM GABRILIM

Ian Boswell

Despondent (♩ ≈ 68)

Flute

Oboe

B♭ Clarinet

Bassoon

Horn

Horn

C Trumpet

Trombone

Bass Trombone & Tuba

Timpani

Mallets

Percussion

Harp

Violins 1

Violins 2

Violas

Violoncellos

Double Basses

solo quasi improvvisando

p *mf* *p* *p* *mf* *p* *mf*

Suspended Cymbal
wire brushes

pp *mp* *pp* *mp*

con sordino

pp *p* *pp* *mp* *pp* *subito mp* *p*

con sordino

pp *p* *pp* *mp* *pp* *subito mp* *p*

con sordino

pp *p* *pp* *mp* *pp* *subito mp* *p*

con sordino

pp *p* *pp* *mp* *pp* *subito mp* *p*

sul tasto

pp *p* *pp* *mp* *pp* *subito mp* *p*

pp *p* *pp* *mp* *pp* *subito mp* *p*

2

3

4

37 43

Fl. *ff* *mf* *p* *pp* *mf* *p*

Ob. *p* *pp* *mf* *p*

B♭ Cl. *f* *mf* *p* *pp*

Bsn. *f* *mf* *p* *pp*

Hn. *p*

Hn. *p*

C Tpt. *f* *mf* *mp* *p*

Trb. *f* *mf* *mp* *p*

B. Tbn & Tuba *f* *mf* *mp* *p*

Timp. *fp* *ff*

Mall.

Pcsn. *f*

Hrp.

Vlins. 1 *ff* *mf* *p* *pp*

Vlins. 2 *ff* *mf* *p* *pp*

Vlas. *ff* *mf* *f* *mf* *p* *pp*

Vlcs. *ff* *mf* *f* *mf* *mp* *p* *pp*

Dbs. *ff* *mf* *f* *mf* *mp* *p*

7

8

59

Fl. *mp* *f*

Ob.

Bb Cl. *f* *mp* *f*

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pesn.

E:

Hrp.

Vlins. 1 *mf*

Vlins. 2 *f pizz.* *mf*

Vlas.

Vlcs.

Dbs. *mf* *pizz.* *mf*

Detailed description of the musical score: The score is for measures 59-62 of a symphony. The key signature has one flat (Bb). The time signature changes from 4/4 to 3/4 in measure 60 and back to 4/4 in measure 61. The Flute (Fl.) part has a melodic line starting in measure 59, marked *mp* and *f*. The Bb Clarinet (Bb Cl.) part has a similar melodic line, also marked *mp* and *f*. The Harp (Hrp.) part has a sustained chord in measure 59, marked *mf*. The Violins (Vlins.) and Double Bass (Dbs.) parts have a rhythmic pattern, marked *mf*. The Viola (Vlas.) and Violoncello (Vlcs.) parts have a similar rhythmic pattern, marked *mf*. The Trombones (B. Tbn & Tuba) and Trumpets (C Tpt.) parts are silent. The Timpani (Timp.) and Mallets (Mall.) parts are silent. The Percussion (Pesn.) part is silent. The Oboe (Ob.) part is silent. The Bassoon (Bsn.) part is silent. The Horns (Hn.) part is silent. The Mallets (Mall.) part is silent. The Percussion (Pesn.) part is silent. The Harp (Hrp.) part has a sustained chord in measure 59, marked *mf*. The Violins (Vlins.) and Double Bass (Dbs.) parts have a rhythmic pattern, marked *mf*. The Viola (Vlas.) and Violoncello (Vlcs.) parts have a similar rhythmic pattern, marked *mf*. The Trombones (B. Tbn & Tuba) and Trumpets (C Tpt.) parts are silent. The Timpani (Timp.) and Mallets (Mall.) parts are silent. The Percussion (Pesn.) part is silent.

62

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn
& Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

Db.

f *mp* *mf*

1. 2.

65 (1.) 66 1.

Fl. *f* *mp* *mf*

Ob. *mp* *mf*

B♭ Cl. (2.) *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Hn. *mp* *mf*

C Tpt. *solo* *f*

Trb. *mp*

B. Tbn & Tuba *a 2* *mf*

Timp.

Mall.

Pcsn.

Hrp. *mf* D₄ | E₄ G₄ A₄

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Db.

69

Fl. *mp* 1. *mp* *mf*

Ob. *mp* 1.

Bb Cl. *mp* 1.

Bsn. 1.

Hn.

Hn.

C Tpt. (1.)

Trb.

B. Tbn & Tuba a 2

Timp.

Mall.

Pcsn.

Hrp.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Db.

14

79 82

Fl. *mp* *mf* *p* *mp* *f*

Ob.

Bb Cl. (1.) *mp* 2. *mf* *p* *f*

Bsn. *mp* *p* *f*

Hn. *f*

Hn. *f*

C Tpt. *f*

Trb. *f*

B. Tbn & Tuba *f*

Timp.

Mall. *mf*

Pcsn.

Hrp. *mf* *mp* *mf*

Vlns. 1 *mp* *p* *mp* *p* *mp*

Vlns. 2 *mp* *p* *mp* *p* *mp*

Vlas. *mp* *p* *mp* *p* *mp*

Vlcs. *mp* *p* *mp* *p* *fp*

Db. *mp* *p* *mp* *p* *fp*

div.

82 *rit.*

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Hn.

C Tpt. *Straight Mute*

Trb.

B. Tbn & Tuba

Timp.

Mall. *(Crot.)*

Pcsn.

Hrp. *lv. mf mp*

Vlins. 1 *mf mp mf p f p*

Vlins. 2 *mf mp mf p f p*

Vlas. *mf mp mf p f p*

Vlcs. *mf mp mf p f p*

Dbcs. *mf mp mf p f p*

90 Peaceful (♩ ≈ 88)

Fl. *solo* *p* *cantabile solo* *mp*

Ob. *solo* *p* *mp* *solo* *mp* *cantabile solo* *mp*

B♭ Cl. *solo* *p* *mp* *solo* *p*

Bsn. *solo* *p*

Hn. *p*

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp. *E♭*

Vlins. 1 *pp*

Vlins. 2 *pp* *p* *pp* *p* *pp* *pp*

Vlas. *pp unis.* *pp*

Vlcs. *pp* *pp*

Dbs. *pp*

99 (1.)

Fl. *mf* > *mp* *mf* *mp* *mf* > *mp* *mf*

Ob. *mf* > *mp* *mf* *mp* *mf* > *mp* *mf*

Bb Cl.

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlins. 1 *p* *pp* *p* *pp* *p* *pp* *p* *mp* > *p* *mp* *p* *pp*

Vlins. 2 *p* *pp* *p* *pp* *p* *pp* *p* *mp* > *p* *mp* *p* *pp*

Vlas. *p* *pp* *p* *pp* *p* *pp* *p* *mp* > *p* *mp* *p* *pp*

Vlcs. *p* *pp* *p* *pp* *p* *pp* *p* *mp* > *p* *mp* *p* *pp*

Db. *p* *pp* *p* *pp* *p* *pp* *p* *mp* > *p* *mp* *p* *pp*

111 Vivid; full of life (♩ ≈ 108)

Fl. *f* *mp*

Ob. *f* *mp*

Bb Cl. *f* *mp* *f*

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp. *ad lib.*

Vlins. 1

Vlins. 2

Vlas.

Vlcs. *pizz.* *mf*

Db. *mf* *f* *mf*

22

125

Fl. *mf* *f*

Ob.

B♭ Cl. *mf* *f*

Bsn.

Hn. *mp* *mf*

Hn. *mp* *mf*

C Tpt. *mp* *mf*

Trb. *mp* *mf*

B. Tbn & Tuba *mf* *f* *mf*

Timp. *f* *f* *ff* *f*

Mall.

Pcsn.

Hrp.

Vlns. 1 *mf*

Vlns. 2 *mf*

Vlas. *mf*

Vlcs. *f* *mf* *f* *mf*

Dbs. *f* *mf* *f* *mf*

pizz

25

Fl. 1. *mp* *< mf* *mp* *< mf* *mp* *f* *mf* *mp*

Ob. 1. *mp* *< mf* *mp* *< mf* *mp* *f* *mf* *mp*

B♭ Cl. 1. *mp* *< mf* *mp* *< mf* *mp* *f* *mf* *mp*

Bsn. *p* *mp* *p* *mp* *p* *mp* *mf*

Hn. *p* *mp* *p* *mp* *p* *mp* *mf*

Hn. *p* *mp* *p* *mp* *p* *mp* *mf*

C Tpt. *p* *mp* *p* *mp* *p* *mp* *mf*

Trb. 1. *p* *mp* *p* *mp* *mf*

B. Tbn & Tuba *p* *mp* *p* *mp* *mf*

Timp.

Mall.

Pcsn.

Hrp. D₅ | A₅

Vlins. 1 *mp* *f* *mf* *mp*

Vlins. 2 *mp* *f* *mf* *mp*

Vlas. *div.* *mp* *mf*

Vlcs. *div.* *mp* *mf*

Dbs. *arco* *mp* *mf*

138 140 *accel.*

Fl. (1.) *mf* *mp* *p* *mp*

Ob. (1.) *mf* *mp* *p* *mp*

Bb Cl. (1.) *mf* *mp* *p* *mp*

Bsn. *p* *mp* *p*

Hn. 2. *p* *mp* *p* 1. *pp*

Hn. 3. *pp*

C Tpt.

Trb. *p* *mp* *p*

B. Tbn & Tuba

Timp.

Mall.

Pesn.

Hrp.

Vlns. 1 *mf* *mp*

Vlns. 2 *mf* *mp*

Vlas. *p* *mp* *p* *pizz.* *arco unis.*

Vlcs. *p* *mp* *p* *(arco)*

Db. *p* *mp* *p*

(1.) 145 Steadfast (♩ ≈ 96)

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn
& Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

p

mp

p

div.

p

p

rit. 154 *a tempo*

The musical score for measures 154-156 is as follows:

- Fl.**: Rest in measures 154-156.
- Ob.**: Measure 154: Rest. Measure 155: *mp* (first ending), *mf* (second ending), *mp* (third ending). Measure 156: *mp*.
- Bb Cl.**: Rest in measures 154-156.
- Bsn.**: Measure 154: Rest. Measure 155: *p* (first ending), *mp* (second ending), *p* (third ending). Measure 156: *mp*.
- Hn.**: Measure 154: Rest. Measure 155: *p* (first ending), *mp* (second ending), *mf* (third ending), *mp* (fourth ending). Measure 156: *mp*.
- Hn.**: Measure 154: Rest. Measure 155: *p* (first ending), *mp* (second ending), *mf* (third ending), *mp* (fourth ending). Measure 156: *mp*.
- C Tpt.**: Rest in measures 154-156.
- Trb.**: Rest in measures 154-156.
- B. Tbn & Tuba**: Rest in measures 154-156.
- Timp.**: Rest in measures 154-156.
- Mall.**: Rest in measures 154-156.
- Pcsn.**: Rest in measures 154-156.
- Hrp.**: Rest in measures 154-156.
- Vlns. 1**: Measure 154: *ppp*. Measure 155: *mp* (first ending), *mf* (second ending), *mp* (third ending). Measure 156: *mp*.
- Vlns. 2**: Measure 154: *ppp*. Measure 155: *mp* (first ending), *mf* (second ending), *mp* (third ending). Measure 156: *mp*.
- Vlas.**: Measure 154: *ppp*. Measure 155: *p* (first ending), *mp* (second ending), *p* (third ending). Measure 156: *p*.
- Vlcs.**: Measure 154: *ppp*. Measure 155: *p* (first ending), *mp* (second ending), *p* (third ending). Measure 156: *p*.
- Dbs.**: Measure 154: *ppp*. Measure 155: *p* (first ending), *mp* (second ending), *p* (third ending). Measure 156: *p*.

poco rit. 162 *a tempo*

Instrumentation and Dynamics:

- Fl.** (Flute): Measure 157-162. Dynamics: *f*, *mf*, *mp*, *f*. Articulation: *a 2* (accents).
- Ob.** (Oboe): Measure 157-162. Dynamics: *f*, *mf*, *mp*, *f*. Articulation: *a 2* (accents).
- Bb Cl.** (B-flat Clarinet): Measure 157-162. Dynamics: *f*, *mf*, *mp*, *f*. Articulation: *a 2* (accents).
- Bsn.** (Bassoon): Measure 157-162. Dynamics: *mf*, *mp*, *p*, *f*.
- Hn.** (Horn): Measure 157-162. Dynamics: *mf*, *mp*, *f*. Articulation: *a 2* (accents).
- C Tpt.** (C Trumpet): Measure 157-162. Dynamics: *mf*, *mp*.
- Trb.** (Trumpet): Measure 157-162. Dynamics: *mp*, *f*. Articulation: *a 2* (accents).
- B. Tbn & Tuba** (Baritone/Tuba): Measure 157-162. Dynamics: *mp*, *f*. Articulation: *a 2* (accents).
- Timp.** (Timpani): Measure 157-162. Dynamics: *mp*, *f*.
- Mall.** (Mallets): Measure 157-162. Dynamics: *mp*, *f*.
- Pcsn.** (Percussion): Measure 157-162. Dynamics: *mp*, *f*.
- Hrp.** (Harp): Measure 157-162. Dynamics: *mp*, *f*.
- Vlns. 1** (Violins 1): Measure 157-162. Dynamics: *f*, *mf*, *p*, *f*.
- Vlns. 2** (Violins 2): Measure 157-162. Dynamics: *mf*, *mp*, *p*, *f*.
- Vlas.** (Violas): Measure 157-162. Dynamics: *mf*, *mp*, *p*, *f*.
- Vlcs.** (Violoncellos): Measure 157-162. Dynamics: *mf*, *mp*, *p*, *f*. Articulation: *f unis.* (fortissimo unison).
- Dbs.** (Double Basses): Measure 157-162. Dynamics: *mf*, *mp*, *p*, *f*.

16

(a 2)

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn
& Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

Db.

rall. 175 Ominous (♩ ≈ 92)

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Fl.** (Flute): Measures 175-178, featuring a melodic line with dynamics *p* and *mp*.
- Ob.** (Oboe): Measures 175-178, featuring a melodic line with dynamics *p* and *mp*.
- B♭ Cl.** (B-flat Clarinet): Measures 175-178, mostly resting.
- Bsn.** (Bassoon): Measures 175-178, featuring a melodic line with dynamics *p* and *mp*.
- Hn.** (Horn): Measures 175-178, featuring sustained chords with dynamics *pp*.
- C Tpt.** (C Trumpet): Measures 175-178, mostly resting.
- Trb.** (Trumpet): Measures 175-178, featuring a melodic line with dynamics *p* and *mp*.
- B. Tbn & Tuba** (Baritone, Trombone, and Tuba): Measures 175-178, featuring sustained chords with dynamics *pp*.
- Timp.** (Timpani): Measures 175-178, mostly resting.
- Mall.** (Mallard): Measures 175-178, mostly resting.
- Pcsn.** (Percussion): Measures 175-178, mostly resting.
- Hrp.** (Harp): Measures 175-178, mostly resting.
- Vlins. 1** (Violins 1): Measures 175-178, featuring a melodic line with dynamics *p* and *mp*.
- Vlins. 2** (Violins 2): Measures 175-178, featuring a melodic line with dynamics *p* and *mp*.
- Vlas.** (Violas): Measures 175-178, featuring a melodic line with dynamics *p* and *mp*.
- Vlcs.** (Violas): Measures 175-178, featuring a melodic line with dynamics *p* and *mp*.
- Db.** (Double Basses): Measures 175-178, featuring a melodic line with dynamics *p* and *pp*, marked *div.* (divisi).

180

flz. *mp* *1.* *p* *pp* *rall.* *a tempo* 186

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn
& Tuba

Timp.

Mall.

Sus. cymbal
brushes

Pcsn.

p

Hrp.

Vlins. 1

Vlins. 2

Vlas.

pp *solo* *mf*

Vlcs.

pp

Db.

(Crot.) bowed *l.v.*

p

188

Fl. *mf* 1.

Ob. *mp* 1.

Bb Cl. *mp* 1.

Bsn. *mp* 1.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp. *f*

Mall.

Pcsn. *p* *f* Sus. cymbal brushes

Hrp.

Vlins. 1 *pizz.* *mf* *f* *arco*

Vlins. 2 *pizz.* *mf* *f* *arco*

Vlas. *pizz.* *mf* *f* *arco*

Vlcs. *tutti* *pizz.* *mf* *f* *arco*

Db. *pizz.* *mf* *f* *arco*

36

Fl.

Ob.

B♭ Cl. (a 2) *p*

Bsn. (a 2) *p*

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp. *p*

Mall. (Crot.) *mf*

Pcsn.

Hrp. *pp*

Vlins. 1 *p*

Vlins. 2 *p*

Vlas. *unis. pp*

Vlcs. *unis. pizz. pp*

Obs.

27

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn
& Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Obs.

pp

pp

pp

div.

pizz.

pp

mp

sim.

pp

pp

39

40

accel. **Defiant** (♩ ≈ 112) a 2

Instrument List: Fl., Ob., Bb Cl., Bsn., Hn., Hn., C Tpt., Trb., B. Tbn & Tuba, Timp., Mall., Pcsn., Hrp., Vlins. 1, Vlins. 2, Vlas., Vlcs., Dbs.

Measure 225: Bsn. (1.) *mp*; B. Tbn & Tuba *mp*; Vlins. 1, 2, Vlas., Vlcs., Dbs. *f*.

Measure 226: Bsn. *mf*; B. Tbn & Tuba *p*; Vlins. 1, 2, Vlas., Vlcs., Dbs. *f*.

Measure 227: Bsn. *mp*; B. Tbn & Tuba *p*; Vlins. 1, 2, Vlas., Vlcs., Dbs. *f*.

Measure 228: C Tpt., Trb., B. Tbn & Tuba, Hrp., Vlins. 1, 2, Vlas., Vlcs., Dbs. *f*.

Measure 229: C Tpt., Trb., B. Tbn & Tuba, Hrp., Vlins. 1, 2, Vlas., Vlcs., Dbs. *f*.

Measure 230: Fl., Ob., Bb Cl., Bsn., Hn., Hn., C Tpt., Trb., B. Tbn & Tuba, Timp., Mall., Pcsn., Hrp., Vlins. 1, 2, Vlas., Vlcs., Dbs. *ff*. Crash cymbals.

42

239 Angered (♩ ≈ 126)

Fl. (a 2) *f* *resolute* *ff*

Ob. (a 2) *f* *resolute* *ff*

B♭ Cl. (a 2) *f* *resolute* 1. *ff*

Bsn. (a 2) *f* *mf* *f* *ff*

Hn. *mp* *mf*

Hn. *mp* *mf*

C Tpt. *f*

Trb. *mf*

B. Tbn & Tuba (a 2) *mf* *f* *ff* Tuba

Timp. *mf* *f*

Mall.

Pcsn.

Hrp.

Vlins. 1 *resolute unis.* *f* *ff*

Vlins. 2 *resolute unis.* *f* *ff*

Vlas. *f* *resolute* *ff*

Vlcs. *f* *resolute* *ff*

Dbs. *f* *resolute* *ff*

250 Imprisoned (♫ ≈ 88)

44

254

Fl.

Ob.

(2. B. Cl.)

Bb Cl.

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Db.

p *mp* *p* *n* *pp* *mp* *p* *n*

normale *pp* *normale* *pp* *normale* *pp*

normale *pp* *p* *pp* *p* *pp*

normale *pp* *p* *pp*

solo *p*

46

271 Arboreal (♩ ≈ 63)

Fl.

Ob.

B♭ Cl. 1. 3 3 3 3 2. 3 3 3 3 1. 3 3 3 3

Bsn. a 2 p

Hn. 1. pp 3. pp

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pesn. Sus. cymbal scrape p

Hrp.

Vlins. 1.

Vlins. 2.

Vlas. unis. 3 3 3 3 p

Vlcs. p

Dbs. pizz. p

48

271 *accel.*

Fl.

Ob.

B♭ Cl.

Bsn. (a 2)

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall. (Wood blocks)

Pcsn.

Hrp.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

p

l.v.

p

280 Imposing (♩ ≈ 80)

Fl.

Ob. (1.)

B♭ Cl.

Bsn. (a 2)

Hn.

Hn. *mf*

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall. (Wood blocks)

Pcsn. Wind chimes rattle *p* Wind chimes strike

Hrp.

Vlns. 1 *ff* *senza sordino*

Vlns. 2 *ff* *senza sordino*

Vlas.

Vlcs. *senza sordino* *f*

Dbs. *f*

ff *mp* *mf*

285

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

mp

mf

f

a 2

1.

3.

B. Tbn

52

299

Vlins. 1

54

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Db.

mf

f

mp

f

senza sordino

p

cantabile

mf

p

p

56

$$\mathcal{f}$$

337 Urgently (♩ ≈ 108)

337

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Db.

mp

p

1.

Straight Mute

mp

mp Tubular bells

p

pp

pp

pizz.

pp

330

Fl. *2. cantabile*
mp

Ob.

Bb Cl. *1. cantabile*
mp

Bsn.

Hn. *pp*

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp. *p*

Mall.

Pcsn.

Hrp.

Vlins. 1

Vlins. 2 *pp*

Vlas. *div.*

Vlcs. *pizz.*

Db.

pp

60

61

345

Fl. (2.) *mp*

Ob.

Bb Cl. (1.)

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlins. 1

Vlins. 2 *mp*

Vlas. *mp*

Vlcs. *mp*

Obs. *mp*

mf

34

Fl. (2.) *mf* a 2

Ob.

Bb Cl. (1.) a 2

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Db.

Detailed description of the musical score for page 63, measures 34-35:

- Flute (2.):** Measure 34 has a melodic line starting on G4, moving to A4, B4, and C5. Measure 35 has a melodic line starting on D5, moving to E5, F5, and G5, marked *mf* and *a 2*.
- Oboe:** Rests in both measures.
- Bb Clarinet (1.):** Measure 34 has a melodic line starting on B3, moving to C4, D4, and E4. Measure 35 has a melodic line starting on F4, moving to G4, A4, and B4, marked *a 2*.
- Bassoon:** Rests in both measures.
- Horns:** Rests in both measures.
- Trumpets:** Rests in both measures.
- Trombones/Tuba:** Rests in both measures.
- Timpani:** Rests in both measures.
- Mallets:** Rests in both measures.
- Percussion:** Rests in both measures.
- Harp:** Measure 34 has a continuous arpeggiated figure. Measure 35 has a continuous arpeggiated figure.
- Violins 1 & 2:** Measure 34 has a melodic line starting on G4, moving to A4, B4, and C5. Measure 35 has a melodic line starting on D5, moving to E5, F5, and G5.
- Viola:** Measure 34 has a melodic line starting on G4, moving to A4, B4, and C5. Measure 35 has a melodic line starting on D5, moving to E5, F5, and G5.
- Violoncello:** Measure 34 has a melodic line starting on G4, moving to A4, B4, and C5. Measure 35 has a melodic line starting on D5, moving to E5, F5, and G5.
- Double Bass:** Measure 34 has a melodic line starting on G4, moving to A4, B4, and C5. Measure 35 has a melodic line starting on D5, moving to E5, F5, and G5.

340 (a 2)

Fl.

Ob.

Bb Cl. (a 2)

Bsn. a 2 *mf*

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

Db.

35 (a 2)

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

Db.

67

68

370

Vivid; full of life (♩ ≈ 108)

37

Fl. *f*

Ob.

Bb Cl. *f* 1. 3 6

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp. *mf*

Vlins. 1 *mf*

Vlins. 2 *mf* 3

Vlas. *mp* *mf*

Vlcs.

Db.

372

Fl. *1.*

Ob. *f*

Bb Cl. *(1.)* *f* *a 2* *mp*

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp. *ad lib.*

Vlins. 1

Vlins. 2 *3*

Vlas. *pizz.*

Vlcs. *mf*

Dbs.

Detailed description of the musical score: The score is for measures 372 and 373. In measure 372, the Flute (Fl.) has a first ending bracket over a quarter note G4 and a half note A4. The Oboe (Ob.) has a first ending bracket over a quarter note G4 and a half note A4. The Bb Clarinet (Bb Cl.) has a first ending bracket over a quarter note G3 and a half note A3. The Bassoon (Bsn.) has a first ending bracket over a quarter note G2 and a half note A2. The Horns (Hn.) and Trumpets (C Tpt.) have first ending brackets over a quarter note G3 and a half note A3. The Trombones (B. Tbn & Tuba) have first ending brackets over a quarter note G2 and a half note A2. The Timpani (Timp.) has a first ending bracket over a quarter note G2 and a half note A2. The Mellophone (Mall.) has a first ending bracket over a quarter note G3 and a half note A3. The Percussion (Pcsn.) has a first ending bracket over a quarter note G2 and a half note A2. The Harp (Hrp.) has a first ending bracket over a quarter note G3 and a half note A3. The Violins (Vlins. 1 and 2) have first ending brackets over a quarter note G4 and a half note A4. The Viola (Vlas.) has a first ending bracket over a quarter note G3 and a half note A3. The Violoncello (Vlcs.) has a first ending bracket over a quarter note G2 and a half note A2. The Double Bass (Dbs.) has a first ending bracket over a quarter note G2 and a half note A2. In measure 373, the Flute (Fl.) has a first ending bracket over a quarter note G4 and a half note A4. The Oboe (Ob.) has a first ending bracket over a quarter note G4 and a half note A4. The Bb Clarinet (Bb Cl.) has a first ending bracket over a quarter note G3 and a half note A3. The Bassoon (Bsn.) has a first ending bracket over a quarter note G2 and a half note A2. The Horns (Hn.) and Trumpets (C Tpt.) have first ending brackets over a quarter note G3 and a half note A3. The Trombones (B. Tbn & Tuba) have first ending brackets over a quarter note G2 and a half note A2. The Timpani (Timp.) has a first ending bracket over a quarter note G2 and a half note A2. The Mellophone (Mall.) has a first ending bracket over a quarter note G3 and a half note A3. The Percussion (Pcsn.) has a first ending bracket over a quarter note G2 and a half note A2. The Harp (Hrp.) has a first ending bracket over a quarter note G3 and a half note A3. The Violins (Vlins. 1 and 2) have first ending brackets over a quarter note G4 and a half note A4. The Viola (Vlas.) has a first ending bracket over a quarter note G3 and a half note A3. The Violoncello (Vlcs.) has a first ending bracket over a quarter note G2 and a half note A2. The Double Bass (Dbs.) has a first ending bracket over a quarter note G2 and a half note A2.

375

Fl. *mp* *f* a 2 3 6 a 2

Ob. a 2

Bb Cl. *f* (a 2) 3 3 a 2

Bsn.

Hn.

Hn.

C Tpt.

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlns. 1 *f*

Vlns. 2 *f* 3 3 3 3 *f* 3 3 3 3 *f*

Vlas. *f* *mp*

Vlcs. *f* *mp*

Db. *mf* *f* *mf* *f*

378

Fl. *mp* *f*

Ob. *mp* *mf* *f*

B♭ Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn.

Hn.

C Tpt. *mf*

Trb.

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp. *mp* *mf*

Vlns. 1 *mp* *mf*

Vlns. 2 *mp* *mf*

Vlas. *mf*

Vlcs. *mf*

Db.

74

382

385 (a 2) *rit.*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn. *mf*

C Tpt.

Trb.

B. Tbn & Tuba *mf*

Timp.

Mall.

Pesn.

Hrp.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

388 Peaceful (♩ ≈ 88)

cantabile

f

cantabile

f

cantabile

f

a 2

mf

Hn.

Hn.

C Tpt.

Trb.

B. Tbn
& Tuba

Timp.

Mall.

Pcsn.

Hrp.

mf

Vlins. 1

mf

Vlins. 2

mf

Vlas.

mf

Vlcs.

mf

Obs.

mf

391

Fl.

Ob.

B♭ Cl.

Bsn.
(a 2)

Hn.

Hn.

C Tpt.

Trb.

B. Tbn
& Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

Measure 391: Flute, Oboe, and B♭ Clarinet play a sustained note. Bassoon (a 2) plays a sustained note. Horns, Trumpets, Trombones/Tuba, Timpani, Mallets, and Percussion are silent. Harp plays a rhythmic pattern of eighth notes. Violins 1 and 2 play a sustained note. Viola plays a sustained note. Violoncello and Double Bass play a sustained note.

Measure 392: Flute, Oboe, and B♭ Clarinet play a sustained note. Bassoon (a 2) plays a sustained note. Horns, Trumpets, Trombones/Tuba, Timpani, Mallets, and Percussion are silent. Harp plays a rhythmic pattern of eighth notes. Violins 1 and 2 play a sustained note. Viola plays a sustained note. Violoncello and Double Bass play a sustained note.

393

Fl.

Ob.

B♭ Cl.

Bsn.
(a 2)

Hn.

Hn.

C Tpt.

Trb.

B. Tbn
& Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

Detailed description of the musical score: The score is for measures 393, 394, and 395. The woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon) has active parts in all three measures. The strings (Violins 1 & 2, Viola, Violoncello, Double Bass) also have active parts. The brass section (Horns, Trumpets, Trombones & Tuba) and percussion (Timpani, Mallets, Percussion) are mostly silent, indicated by rests. The Harp has a continuous arpeggiated pattern. The key signature has one flat (B♭), and the time signature is 4/4.

396 a 2

Fl.

Ob.

Bb Cl.

Bsn. (a 2)

Hn. *f*

Hn. *mf*

C Tpt.

Trb.

B. Tbn & Tuba *f*

Timp.

Mall.

Pesn.

Hrp.

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vlcs. *f*

Db. *f*

390

(a 2)

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Hn.

C Tpt.

Trb.

(Tuba)

B. Tbn & Tuba

Timp.

Mall.

Pcsn.

Hrp.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

Db.

49

(a 2)

Fl.

Ob.

B♭ Cl.

Bsn.

(a 2)

Hn.

Hn.

C Tpt.

Trb.

(Tuba)

B. Tbn & Tuba

Timp.

Mall.

Pesn.

Hrp.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Db.

(a 2)

Fl.

Ob.

Bb Cl.

Bsn. (a 2)

Hn. 1.

Hn. 3. *mp*

C Tpt. *mp*

Trb.

B. Tbn & Tuba (Tuba)

Timp.

Mall.

Pcsn.

Hrp. *E₄ A₅*

Vlins. 1 *mf* *p*

Vlins. 2 *mf* *p*

Vlas. *mf* *p*

Vlcs. *mf* *p*

Obs. *mf* *p*

rit.

pp

84

85

86